

To J. FRANK GORDON.
MANCHESTER, N. H.

THE ADVENTURE CLUB

Comic Operetta

FOR MALE VOICES

IN ONE ACT

TEXT BY

CHAS. F. PIDGIN

MUSIC BY

W. J. D. LEAVITT

Op. 55.

BOSTON, MASS.
OLIVER DITSON & CO.
NEW YORK CHICAGO, ILLS. PHILADELPHIA
C. H. DITSON & CO. LYON & HEALY. J. E. DITSON & CO.

Copyright, 1881, by J. M. STODDART & CO.

SELF

03
439a

C

CAST OF CHARACTERS.

TOM BROWN.....	<i>First Tenor.</i>	} MEMBERS OF The Adventure Club.
DICK JONES.....	<i>Second Bass.</i>	
HARRY ROBINSON.....	<i>Second Tenor.</i>	
JACK SMITH, the "Guide".....	<i>First Bass.</i>	

SCENE: The club rooms in the evening. COSTUMES: Modern evening dress, light overcoats, silk hats; or, any novel club costume or regalia may be adopted.

THE ARGUMENT.

A party of four young gentlemen, in order to while away some of their long winter evenings, form a social organization called "The Adventure Club." The presiding officer is called the "Guide." The order of business is for each member to relate any incident of personal adventure in which he played a part, the listeners promptly checking any disposition he may have to praise himself, and applauding heartily any allusion to the ability or bravery of any one, but the speaker. The members of the club are supposed to have just returned from their summer vacation, and the Operetta gives a graphic report of the first meeting of the season.

MUSICAL NUMBERS.

	PAGE
1. OVERTURE.....	5
2. QUARTETTE. "We're Home Again".....	11
3. SONG. "A Startling Tale".....	23
4. SONG. "One Summer Day".....	26
5. CHORUS. "Bow-wow, Ki-i".....	28
6. SONG. "Some Jolly Boys and I," with "Firemen's" Chorus.....	32
7. SONG. "The Hand of Fate," with Barcarolle—Solo and Quartette.....	41
8. CONCERTED. "We've all been Fooled." "B'linda" Chorus.....	48
9. TRIO AND QUARTETTE. "It is not Strange".....	55
10. FINALE. "Find Your Latch-key".....	57
11. QUARTETTE. "Good-night" Chorus.....	59

NOTICE.—In presentation, if desired, the recitative portions may be spoken. In case of production by a musical association, the quartettes can be sung by the chorus.

ADVENTURE CLUB.

Overture.

Allegro con spirito.

W. J. D. LEAVITT, Op: 55.

ff

Ped * *Ped* * *Ped* * *Ped*

rall. *tempo*

f

dim.

f

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff features dense chordal textures and arpeggios. Bass staff has sparse chords.
- System 2:** Treble staff continues with complex textures. Bass staff has a melodic line with some rests.
- System 3:** Treble staff has a melodic line with a *tr* (trill) marking. Bass staff has chords.
- System 4:** Treble staff has a melodic line. Bass staff has chords.
- System 5:** Treble staff has a melodic line. Bass staff has chords and some arpeggiated figures. A *mf* (mezzo-forte) dynamic marking appears.
- System 6:** Treble staff has a melodic line. Bass staff has chords and arpeggiated figures. A *rall.* (rallentando) marking appears.

Lento.

First system of a piano score. It consists of two staves, treble and bass. The key signature has one sharp (F#). The tempo is marked 'Lento.'. The first four measures show a complex texture with many beamed sixteenth notes. A double bar line follows. The next two measures are marked with a forte 'f' dynamic and a common time signature 'C'. The system ends with a repeat sign.

Andante.

Second system of the piano score. It consists of two staves, treble and bass. The key signature has two flats (Bb, Eb). The tempo is marked 'Andante.'. The first four measures feature a steady eighth-note accompaniment in the bass and chords in the treble. A double bar line follows. The next two measures are marked with a piano 'p' dynamic. The system ends with a repeat sign.

Third system of the piano score. It consists of two staves, treble and bass. The key signature has two flats (Bb, Eb). The tempo is 'Andante.'. The first four measures show a more active treble line with eighth-note patterns. The system ends with a repeat sign.

accel. poco

Fourth system of the piano score. It consists of two staves, treble and bass. The key signature has two flats (Bb, Eb). The tempo is 'Andante.'. The first four measures show a treble line with eighth-note patterns. A double bar line follows. The next two measures are marked with an 'accel. poco' (accelerando poco) instruction and feature a more active treble line. The system ends with a repeat sign.

Fifth system of the piano score. It consists of two staves, treble and bass. The key signature has two flats (Bb, Eb). The tempo is 'Andante.'. The first four measures show a treble line with eighth-note patterns. A double bar line follows. The next two measures are marked with an 'accel. poco' (accelerando poco) instruction and feature a more active treble line. The system ends with a repeat sign.

hr

Sixth system of the piano score. It consists of two staves, treble and bass. The key signature has two flats (Bb, Eb). The tempo is 'Andante.'. The first four measures show a treble line with eighth-note patterns. A double bar line follows. The next two measures are marked with an 'hr' (ritardando) instruction and feature a more active treble line. The system ends with a repeat sign.

First system of a musical score in B-flat major, 12/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A *cres.* (crescendo) marking is present in the right hand.

Second system of the musical score. It begins with the tempo marking **Allegro brioso.** and includes dynamic markings *ff* (fortissimo) and *sempre marcato.* (always marked). The system contains a repeat sign and a key signature change to B-flat major.

Third system of the musical score, continuing the melodic and accompanimental lines in B-flat major.

Fourth system of the musical score, featuring the tempo marking **Andante.** and a dynamic marking of *p* (piano). The system includes a key signature change to B-flat major and a time signature change to 2/4.

Fifth system of the musical score, continuing the melodic and accompanimental lines in B-flat major.

Sixth system of the musical score, featuring the tempo marking **Grazioso.** and dynamic markings *p* (piano) and *f* (forte). The system includes a key signature change to B-flat major and a time signature change to 6/8.



First system of musical notation, featuring a treble and bass staff. The music is in 4/4 time and includes a piano (*p*) dynamic marking.

Con fuoco.



Second system of musical notation, featuring a treble and bass staff. The music is in 4/4 time and includes a forte (*f*) dynamic marking. The system concludes with a double bar line and a change to 6/8 time.



Third system of musical notation, featuring a treble and bass staff. The music is in 6/8 time and includes a *martellato.* (hammered) instruction. The system concludes with a double bar line and a change to 12/8 time.

Maestoso.



Fourth system of musical notation, featuring a treble and bass staff. The music is in 12/8 time and includes a *Maestoso.* (majestic) instruction. The system concludes with a double bar line and a change to 6/8 time.



Fifth system of musical notation, featuring a treble and bass staff. The music is in 6/8 time and includes an *Allegro moderato.* (moderately lively) instruction. The system concludes with a double bar line and a change to 6/8 time.

Allegro moderato.



Sixth system of musical notation, featuring a treble and bass staff. The music is in 6/8 time and includes an *Allegro moderato.* (moderately lively) instruction. The system concludes with a double bar line.

sempre 8va.



Vivace.



Presto.



WE'RE HOME AGAIN.

Allegro con spirito.

1st. TENOR.

2nd. TENOR.

1st. BASS.

2nd. BASS.

PIANO.

f

We're home a - gain, we're

We're home a - gain, we're

home a - gain, Back from our long va - ca - tions, Home a - gain, home a - gain at

home a - gain, Back from our long va - ca - tions, Home a - gain, home a - gain at

for-mer oc-cu-pa-tions. Home a-gain, we're home a-gain, Back from our long va-

for-mer oc-cu-pa-tions. Home a-gain, we're home a-gain, Back from our long va-

Solo.
BROWN.

ca-tions, Home a - gain, home a - gain. A -

ca-tions, Home a - gain, home a - gain.

gain I drive the nim - ble pen a - cross the led - ger's

ROBINSON.

page, sir. Fine la - dies' boots a - gain I fit re - gard - less of their

JONES.

age, sir. Prime but - ter, teas, and cof - fee too, I weigh out by the

SMITH.

pound, sir. To draw a writ, or brief for cash, from nine to four I'm

CHORUS.

We're home a-gain, we're home a-gain, Back from our long va - ca - tions,
 round, *rit.* We're home a-gain, we're home a-gain, Back from our long va - ca - tions,

The first system of the chorus consists of four staves. The top two staves are vocal parts (Soprano and Alto) in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef with the same key signature. The lyrics are written below the vocal staves. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign at the end of the first vocal line.

Home a-gain, home a-gain at former oc - cu - pa - tions. Home a-gain, we're home again,
 Home a-gain, home a-gain at former oc - cu - pa - tions. Home a-gain, we're home again,

The second system of the chorus continues with four staves. The vocal parts and piano accompaniment maintain the same key signature and rhythmic patterns. The lyrics are repeated. The piano accompaniment includes chords and moving lines in both hands, with some dynamic markings like accents and a crescendo hairpin.

back from our long va - ca - tions, Home a - gain, home a - gain.

back from our long va - ca - tions, Home a - gain, home a - gain.

The first system consists of vocal staves and piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

SMITH.

Ad - venturers, I'm proud to give you greeting; Third year and eighty seventh reg'lar meeting.

The second system is in C major (no sharps or flats) and 4/4 time. The vocal parts have a more varied melody with some rests. The piano accompaniment uses a similar eighth-note bass line with chords in the right hand.

We're safe - ly back from our va - ca - tion sea - son, We'll now resume our

The third system continues in C major and 4/4 time. The vocal parts conclude the phrase. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

CHORUS, ALL.

We're home again, we're home again, back from our long va-ca-tions,
feasts of fun and reason. We're home again, we're home again, back from our long va-ca-tions,

The first system of the chorus consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The music is in common time (C). The lyrics are: "We're home again, we're home again, back from our long va-ca-tions, feasts of fun and reason. We're home again, we're home again, back from our long va-ca-tions,".

Home a-gain, home again at former oc-cu-pations, Home again, we're home again,
Home a-gain, home again at former oc-cu-pations, Home again, we're home again,

The second system of the chorus consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The music is in common time (C). The lyrics are: "Home a-gain, home again at former oc-cu-pations, Home again, we're home again, Home a-gain, home again at former oc-cu-pations, Home again, we're home again,".

Back from our long va-ca-tions, Home a-gain, home a-gain.

Back from our long va-ca-tions, Home a-gain, home a-gain.

BROWN. ROBINSON. SMITH. JONES.

Hear, gentlemen I have a new i-dea. You have? Don't say! Well, real-ly now that's queer!

mf

f BROWN. SMITH. BROWN.

I'll call the guide. Keep order, I implore! Five minutes give, I'll bother you no more.

f

ROBINSON.

JONES.

BROWN.

SMITH.

Well go ahead. Yes, go ahead. I may? You have the floor, now

ff marcato.

Allegretto. BROWN.

what have you to say. Our pleas-ant meet-ings have been spent in
ri-fle, rod and yacht and bow, we

sempre legato.

tales of wild ad-ven-ture----, The big-gest yarn each could in-vent, of
deem our great-est treasures----, But still we like to show we know Terp-

course a-void-ing censure, For tales im-prob-a-ble or old, has
sich-o-re's sweet measures. And all of us I'll wa-ger well, have

served to fill our leisure; For deeds of dar-ing fit - ly told ne'er fail to give us
hopped it in va - cation. My no - tion gents, let each one tell the truth 'bout one flir-

CHORUS, ALL.

pleasure. *p* For deeds of dar-ing fit-ly told ne'er fail to give us pleasure. The
ta-tion. His new i - dea for each to tell the truth 'bout one flir- -tation.

p SMITH.

For deeds of dar-ing fit-ly told ne'er fail to give us pleasure.
His new i - dea for each to tell the truth 'bout one flir- -tation. The

Pomposo.

constitution I'll inspect, for per-ad-venture, some-by-law there I may detect 'gainst mis-ad-venture, No,

gen - tle-men I nothing see in this in-denture, Which can pre-vent us le-gal - ly on

ROBINSON. BROWN. SMITH. JONES.

love to venture. Who's first? Who's first? Who's first? We'll set-tle that. Each

BROWN.

gent must put his card in my silk hat. I'll choose a card, on whom first choice may fall, must

tell the truth and nothing else at all. Moderato.

f marcato. *rall.*

Sostenuto.

CHORUS.

21

Must tell the truth, naught but the truth, And all the truth and nothing else at all.

Must tell the truth, naught but the truth, And all the truth and nothing else at all.

dim. *p*

dim. *p*

dim. *p*

The musical score for the Chorus section consists of four staves. The first two staves are vocal parts (soprano and alto) and the next two are piano accompaniment (treble and bass). The key signature is one sharp (F#). The tempo is marked 'Sostenuto.' and the section is labeled 'CHORUS.'. The lyrics are 'Must tell the truth, naught but the truth, And all the truth and nothing else at all.' The music features a melodic line with a crescendo leading to a piano (p) dynamic, followed by a decrescendo (dim.) and then a return to piano (p). The piano accompaniment provides a steady harmonic support.

Andantino.

But bear in mind our rules, 'gainst self-puff-er-y, We'll all enjoy our usual game of

We'll all enjoy our usual game of

Andantino.

The musical score for the Andantino section consists of four staves. The first two staves are vocal parts (soprano and alto) and the next two are piano accompaniment (treble and bass). The key signature is one sharp (F#). The tempo is marked 'Andantino.'. The lyrics are 'But bear in mind our rules, 'gainst self-puff-er-y, We'll all enjoy our usual game of'. The music features a melodic line with a crescendo leading to a piano (p) dynamic, followed by a decrescendo (dim.) and then a return to piano (p). The piano accompaniment provides a steady harmonic support.

muff-er-y. Hear, Richard Jones comes first, Next, Hen-ry Rob-in-son,

muff-er-y.

Next, John Smith, Thomas Brown, and now my task is done.

The musical score is written for a voice and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of three systems. The first system has two vocal staves and a piano accompaniment. The second system has one vocal staff and a piano accompaniment. The third system has one vocal staff and a piano accompaniment. The lyrics are: "muff-er-y. Hear, Richard Jones comes first, Next, Hen-ry Rob-in-son, muff-er-y. Next, John Smith, Thomas Brown, and now my task is done." The piano accompaniment features a steady bass line and a more melodic upper line with various ornaments and slurs.

A STARTLING TALE I WILL RELATE.

Allegro con brio.

The piano introduction is in 6/8 time, marked *Allegro con brio*. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with dotted eighth notes. The piece is marked *f* (forte) and includes the instruction *(Octaves ad lib.)*.

Pomposo.

JONES: 8.

The first system shows the vocal melody in the bass clef and piano accompaniment in the grand staff. The tempo is marked *Pomposo*. The lyrics for the first verse are:

1. A startling tale I will re-late, The place, a town in
day a - fish-ing I had been, My foot had slipped and
in it sat a mai-den fair, Whowrung her hands in
faint-ed there, what could I do But hold hertight till
cash with scorn I did re-pel, He a - pol - o-gized my

The piano accompaniment includes a section marked *mf* (mezzo-forte) with a repeat sign.

The second system continues the vocal melody and piano accompaniment. The lyrics for the second verse are:

Jer-sey state, 'Tis Belleville called, and thro' it flows, The Pas-sa-ic riv-er, as ev'-ry one knows.
I slipped in, Re-gard-less of the passers by, I sat on the bridge in the sun to dry.
mute despair; My courage rose, I grew so brave That the beautiful maid I flew to save.
she came to? But not un-til—was it amiss? From her beautiful lips I stole a kiss.
wrath to quell; His daughter vanished within the door; And the love-ly maiden I saw no more.

The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

A bridgewas built a-cross the stream, 'Twas painted too, a
 As I sat there I heard a yell, From right or left I
 As she passed by I gave a bound, The horse I grasped and
 Her fa-ther was a millionaire, With a big red nose and
 Be-fore I close just let me say, To the bridge a-gain I

ff
cres.

buff or cream; Two signs it bore "your hor-ses walk," And the 'toll is two cents'—no use to talk.
 could not tell; I rose and look'd, and saw a 'shay' At a ter-ri-ble pace was coming my way.
 slewed him 'round; You're safe, I said, from more a-larms, And the beautiful maid fell in my arms.
 churlish air, I helped her out, gave him the reins, And he offer'd me a dol-lar for my pains.
 took my way; And I don't regret my last expense, But I had to pay toll—'twas nineteen cents.

mf

CHORUS, ALL.

1. Two signs it bore, 'your hor-ses walk' And the
 2. I (he) rose and looked, and saw a shay At a
 3. You're safe I (he) said from more a-larms—And the
 4. I (he) helped her out, gave him the reins, And he
 5. And I (he) don't regret my (his) last expense, I (he) had

mf

'toll is two cents, no use to talk.
ter - ri - ble pace was coming my(his) way.

beau - ti - ful maid fell in my(his) arms.

offer'd me(him) a dollar for my(his) pains.
to pay the toll, 'twas nine - teen cents.

8va

D.C. Dal Segno. *S.*

RECIT:

ROBINSON.

2. One
3. With
4. She
5. The

With Brother Jones I must agree, 'twas not a great expense, To

hold a Miss, and steal a kiss, and all for nineteen cents. Flir - ta - tions though are ve - ry queer, Ex -

pensive oft they be - I'll tell you one that cost me dear, As you'll see pres - ent - ly.

ONE SUMMER DAY, THE NEW MOWN HAY.

Grazioso.

marcato il melodia.

SOLO, ROBINSON.

1. One sum - mer day, the new mown hay, The air with per - fume filling; I
 2. Each looked a - head, and on I led To where the cows were grazing; No
 3. 'He's mad' she said, we'll soon be dead, Oh save me from this danger! I
 4. Through cloud - y skies the moon did rise, For help our eyes were straining; To

sempre 8va.

did sug - gest, and not in vain, My la - dy love a - down the lane To walk with ears had we - of love we talked, Nor wished to stop, so on we walked: I was her grasped her firm, and reached the wall, Up in a tree we both did crawl And wait - - ed our disgust the clouds grew black, Then lightning flash, and thunder crack, Three hours it

The day was bright, our
We both did dream, when
To pass that way. But
That faith - ful dog, just

hearts were light, The time slipped by in talking; Nor no-ticed we, un - til too late, That
 with a scream Which set my heart to quaking; She turned to run, and said, look out! Up-
 all that day, Say, was it not sur-prising? Not one could see, we were a-lone, Caged
 like a log, His watch maintained with pleasure; We sang an air from 'Pin - a - fore,' Then

measure: Bow

Allegro vivace staccato.

sempre staccato.

Bow wow, Ki-i Chorus.

Bow wow, ki-i, bow wow, ki-i, bow wow, ki - i, ki -

wow. Bow wow, ki-i, bow wow, ki-i, bow wow, ki-i, bow wow, ki-i, ki -

Bow wow, bow wow, bow wow, ki-i, bow wow, ki-i, bow wow,

The first system consists of four staves. The top three staves are vocal parts in G major (one sharp). The first staff has lyrics: "Bow wow, ki-i, bow wow, ki-i, bow wow, ki - i, ki -". The second staff has lyrics: "wow. Bow wow, ki-i, bow wow, ki-i, bow wow, ki-i, bow wow, ki-i, ki -". The third staff has lyrics: "Bow wow, bow wow, bow wow, ki-i, bow wow, ki-i, bow wow,". The fourth staff is a piano accompaniment with chords and moving lines in both hands.

i, bow wow, bow wow, bow wow, Bow wow, wow, wow, wow, bow wow, wow, Ki -

i, bow wow, bow wow, bow wow, Bow wow, wow, wow, wow, bow wow, wow,

bow wow, bow wow, bow wow, bow wow, Bow wow, wow, wow, wow, bow wow, wow,

Make a roll with the tongue imitating the growl of a dog.

The second system continues the musical score. It has four staves. The top three staves are vocal parts. The first staff has lyrics: "i, bow wow, bow wow, bow wow, Bow wow, wow, wow, wow, bow wow, wow, Ki -". The second staff has lyrics: "i, bow wow, bow wow, bow wow, Bow wow, wow, wow, wow, bow wow, wow,". The third staff has lyrics: "bow wow, bow wow, bow wow, bow wow, Bow wow, wow, wow, wow, bow wow, wow,". The fourth staff is a piano accompaniment. The key signature changes to D minor (two flats) for the final measures. A performance instruction "Make a roll with the tongue imitating the growl of a dog." is placed above the final vocal staff.

i, ki-i, ki-i, ki-i, ki-i, i, i, i, i.

i, ki-i, ki-i, ki-i, i, i, i, i. Her

ki-i, ki-i, ki-i, i, i, i, i.

Giocoso.

mf

parents thought that she was drowned, The river searched, no body found; And when 'twas known that laughed at me and called me brave, No coward sure would thus behave; And half a doz - en.

ff

I had sloped, Then some declared we had e-loped. With
ri-vals swore, That each would see her to her door. The

club and torch, and gun and sword, They wood explored, and hill and bog; And when they found us
morning train I took next day, E-nough I'd had of love and larks; If you'll al-low me

rall.

how they roard, They pat-ted, fed, and hugged that dog. They
gents to say, My ears are sen - si - tive to barks.

f

D.C. dal .s.

CHORUS, ALL.

Bow wow, ki-i, bow wow, ki-i, bow wow, ki-

Bow wow, ki-i, bow wow, ki-i, bow wow, ki-i, bow wow, ki-i,

Bow wow, bow wow, bow wow, ki-i, bow wow, ki-i,

f

The musical score for "The Humpty Song" is presented in five systems. The first four systems contain vocal lines for two voices (Soprano and Alto) and a Bass line. The fifth system contains a piano accompaniment for the entire piece.

Vocal Lines:

- System 1:**
 - Soprano: i, ki - i, bow wow, bow wow, bow wow, bow wow, wow, wow,
 - Alto: ki - i, bow wow, bow wow, bow wow, bow wow, wow, wow, wow,
 - Bass: bow wow, bow wow, bow wow, bow wow, bow wow, wow, wow, wow,
- System 2:**
 - Soprano: ki - i, bow wow, bow wow, bow wow, bow wow, wow, wow, wow,
 - Alto: bow wow, bow wow, bow wow, bow wow, wow, wow, wow, wow,
 - Bass: bow wow, bow wow, bow wow, bow wow, bow wow, wow, wow, wow,
- System 3:**
 - Soprano: bow wow, bow wow, bow wow, bow wow, bow wow, wow, wow, wow,
 - Alto: bow wow, bow wow, bow wow, bow wow, bow wow, wow, wow, wow,
 - Bass: bow wow, bow wow, bow wow, bow wow, bow wow, wow, wow, wow,
- System 4:**
 - Soprano: bow wow, bow wow, bow wow, bow wow, bow wow, wow, wow, wow,
 - Alto: bow wow, bow wow, bow wow, bow wow, bow wow, wow, wow, wow,
 - Bass: bow wow, bow wow, bow wow, bow wow, bow wow, wow, wow, wow,

Piano Accompaniment (System 5):

- The piano accompaniment is written for the right and left hands.
- The right hand features a melody with eighth and sixteenth notes, often beamed together.
- The left hand provides a harmonic accompaniment with chords and single notes.
- The piece concludes with a final chord in the right hand and a whole note in the left hand.

bow wow, bow, ki-i ki-i ki-i ki-i ki-i i i i i.

bow wow, bow, ki-i ki-i ki-i ki-i ki-i i i i i.

bow wow, bow, ki-i ki-i ki-i ki-i ki-i i i i i.

misurato.

SOME JOLLY BOYS AND I.

Presto. **All? mod'to.**

ff **rall.** **molto.**

SMITH. S.

1. Some jol - ly boys and I..... one night..... sat smok - ing; The
 pumped with might and main..... our throats.... were parch - ing, Our
 lad - der 'gainst the wall..... I soon..... was rear - ing, And

time flew quick - ly by..... with chaff and jok - ing. I lit a fresh ci -
 ef - forts were in vain..... the flames still march - ing; The sparks a - cross the
 up did quick - ly crawl....., the boys were cheer - ing. The maiden soon I

gar....., My chair.... was turn - ing; A light I saw a - far....., Some build - ing
street., In clouds were fly - ing, And screams our ears did greet - Some chil - dren
clasped, Her form.... em-brac - ing; The lad-der rounds I grasped, My steps re -

burn - ing.
cry - ing,
trac - ing.

The bells a-larm rang out....., The flames were
We thought, but found in - stead.... A build - ing
The boys sent up a shout..., My brav' - ry

grow - ing; Come boys, I gave a shout, Come on, I'm go - ing! The fire-men with a
fac - ing, The fie - ry flames had fed, Its walls em - brac - ing, And at a win-dow
prais - ing, The people flocked a - bout, At us were gaz - ing. The maiden's face was

screech, By us went bawl - ing; The build-ing soon we reach....., The
stood A mai - den fright-ened; The flames soon reach her would....., Our
black With dust and cin - der, They gave one look, a - lack....., And

ff***Allegro molto.*****mf***

walls..... were falling.
 holds..... we lightened.
 cried..... Be - lin - da!

Play a-way Six the

mf

Cap-tain cried, Ker bump,ker chump,and all in a lump The fire-men brave-ly work - - ing, The

fire-men brave-ly work - ing. Come take hold boys,he said to us, Take hold and pump,ker

bump,ker chump,This is no time for shirk - ing,This is no time for shirk - ing.

* This Solo can be sung with one verse only,if desired; proceeding directly with Chorus.

*Firemen's Chorus.

35

Allegro molto.

f Play a-way Six the cap-tain cried, Ker bump, ker chump, and all in a lump, The firemen brave-ly

f Play a-way Six the cap-tain cried, Ker bump, ker chump, and all in a lump, The firemen brave-ly

f

work - ing, The firemen brave - ly work - ing. Come take hold boys, he said to us, Come

work - ing, The firemen brave - ly work - ing. Come take hold boys, he said to us, Come

* Omit this Chorus after 3d. stanza, and go directly to 2d. ending.

take hold boys...., this is no time.... for shirk - - ing.....

take hold boys...., this is no time.... for shirk - - ing..... Ker-

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes with chords.

ff Ker chump, ker chump, bump,ker chump,ker bump,ker chump,This is no

bump, ker bump, ker bump,ker chump,ker bump,ker chump,This is no

The second system continues the musical piece. It includes two vocal staves and a piano accompaniment. The vocal staves have lyrics, and the piano accompaniment features a strong, rhythmic accompaniment with chords and single notes. The first vocal line starts with a forte (**ff**) dynamic marking.

ff time... for shirk - - ing.... *p* You say her face was

ff time... for shirk - - ing.... *p* You say her face was

2. We
3. A

D.C. dal 'S. After 3d Verse.

cres. black With dust and cinder; We in-formation lack, *f* Who was Be-lin-da?

black With dust and cinder; We in-formation lack, Who was Be-lin-da?

cres. *f*

Recitative.

mf I will ex-plain, The ho-tel keep-er came,— From will-ing arms the rescued maid he agitato.

mf **p**

f *ad lib.* *Adagio-ad lib.*

took, And he remarked, Be - lin - da Grimes her name, I'm much obliged, She is my colored

colla voce ad lib.

Vivace.

f Ha! ha! ha!

cook. *f* Ha! ha! ha!

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Vivace.' and 'f' (forte). The introduction consists of two staves of piano accompaniment. The first vocal part is for a boy, with lyrics 'Ha! ha! ha!'. The second vocal part is for a cook, also with lyrics 'Ha! ha! ha!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes. The vocal parts are simple, consisting of a few notes and rests. The score is written in a clear, legible style, with a key signature of one flat (B-flat) and a time signature of 6/8.

and such is fame,... Be - lin - da Grimes her name.

a colored cook...

and such is fame,... Be - lin - da Grimes her name.

The first system of the musical score consists of four staves. The top two staves are vocal parts (treble and bass clef) with lyrics. The bottom two staves are piano accompaniment (treble and bass clef). The music is in 2/4 time and features a mix of eighth and quarter notes, with some rests and ties.

CHORUS.

Play away Six the cap-tain cried, Ker bump, ker chump, and all in a lump, The fire-men bravely

Play away Six the cap-tain cried, Ker bump, ker chump, and all in a lump, The fire-men bravely

The chorus section consists of four staves. The top two staves are vocal parts (treble and bass clef) with lyrics. The bottom two staves are piano accompaniment (treble and bass clef). The music is in 2/4 time and features a mix of eighth and quarter notes, with some rests and ties.

work - ing, The firemen bravely work-ing. Come take hold boys, he said to us, Come take hold

work - ing, The firemen bravely work-ing. Come take hold boys, he said to us, Come take hold

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The lyrics are: "work - ing, The firemen bravely work-ing. Come take hold boys, he said to us, Come take hold". The piano part features a steady eighth-note accompaniment.

boys, This is no time for shirk - - ing...., - Ker chump, ker chump,

boys, This is no time for shirk - - ing...., Ker bump, ker bump, ker

The second system of the musical score also consists of four staves. The vocal parts continue with the lyrics: "boys, This is no time for shirk - - ing...., - Ker chump, ker chump," and "boys, This is no time for shirk - - ing...., Ker bump, ker bump, ker". The piano accompaniment continues with a similar rhythmic pattern, including some chords and rests.

bump,ker chump,ker bump,ker chump,This is no time..... for shirk - - ing....

bump,ker chump,ker bump,ker chump,This is no time..... for shirk - - ing....

THE HAND OF FATE IS ALWAYS SEEN.

BROWN.

Moderato e grazioso.

p The hand of fate is always

seen, Wher-ev-er we may be; The vil-lage road, the meadow green, On

land and on the sea. The peril great, the pleasure more, That's why my yacht I

cresc.

prize; For more at sea than on the shore That lurking dan-ger lies. One

f

Allegretto.

day in June, to sea we went, A party of a dozen, My-self, my love, young Archie Brent, (He

was my darling's cousin,) Some pret-ty girls and jol-ly boys Made up our compa - ny. With

Tempo di Barcarolle.

laughter, cheers, and jokes and noise, We all set out to sea.

BROWN.

Pleasure that never fails, Spreading the flowing sails; Gladly before the gales, We're gaily dancing.

Sharp cuts the taper bow, Safe o'er the waves we go, Danger we never know, Pastime entancing.

S.



Grand is the sea, and free, Land has no charms for me, Give me the rolling sea, Rolling for-ev-er.



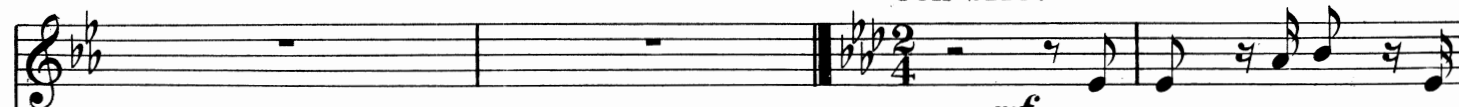
Grand is the sea, and free, Land has no charms for me, Give me the rolling sea, Rolling for-ev-er.



8va

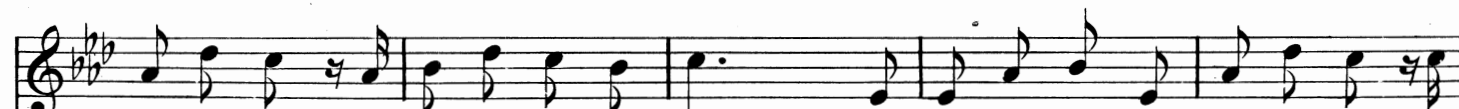


Fine. Con brio.



mf We trimmed, we tacked, we
We float - ed on, what

8va



hoist-ed sail, For we were yachtsmen bold;
could we do? My heart was los - ing hope;

No ro - sy cheeks grew sad or pale, For
With all his might, the cou-sin threw, To



we were sai - lors old..... 'Here comes a squall,' the skip - per cried, The
us a coil of rope..... 'Round both of us I bound it tight, To

8 8

accel. e cresc.

sail must now be lowered; At helping us, my darling tried — She
pull, then gave the word; I faint-ed then — 'twas late at night When

RECIT: BROWN.

slips, she's o - ver-board! Her voice rang out a - bove the storm, 'Who
I the se - quel heard. My la - dy love had thought it o'er, And

ff *p*

saves, his wife I'll be! I gazed up - on her sink - ing form, Her cousin looked at me; 'You
heard both pro and con, The more she thought, she thought the more, My claim on her was gone. You
cresc.

swim? said I, I can't said he; 'Here goes' then I replied; I
see, said she, not you, but he,— The rope did save my life. To

f

8

leaped— we sank; we rose, Then we, to reach the vessel tried.
keep my word, his bride I'll be, And now she is his wife.

marcato. *ff*

* D.C. dal *S.*

Vivace.

2.

The rope did save her life, And

Ha! ha! ha! ha! And

Ha! ha! ha! ha! The rope did save her life, And

Ha! ha! The rope did save her life, ha! ha! ha! And

f

* For 1st verse only. After 2d. verse, go immediately to the Vivace.

Tempo di Barcarolle.

now she is his wife. Grand is the sea and free, Land has no charms for me,

8va

Give me the rolling sea, Rolling for-ev-er.

8va

WE'VE ALL BEEN FOOLED.

Andante.

RECIT: SMITH.

Maestoso.
8va---

We've all been fooled, I

think my fate the worst; What were their names? You know I told mine first. Be - lin-da Grimes, a

ad lib.

names he suited well; Tom, Dick and Hal, your charmers' names now tell. 8va---

colla voce.

The musical score is written for a voice and piano. The key signature is G major (one sharp) and the time signature is common time (C). The tempo starts with 'Andante.' and then changes to 'Maestoso.' for the recitativo section. The piano part features a strong, rhythmic accompaniment with many beamed sixteenth notes. The vocal part includes a recitativo by Smith, with lyrics in both English and Italian. The score includes various musical notations such as dynamics (f, colla voce), articulation (accents), and performance instructions (ad lib., 8va---).

LOVERS' ENSEMBLE.

Allegro.

mf

Her name was Nellie Baker, Her father was a Quaker, Her

Baker, Quaker,

Allegro.

tr

mf

mother was a Shaker, She was a golden blonde, She was a golden blonde, She was a golden blonde,

Shaker, She was a golden blonde, She was a golden blonde,

f

Baker, Quaker, Shaker, She was a golden blonde.

Baker, Quaker, Shaker, She was a golden blonde.

Her father, Nathan Bower, A

He lov'd his daughter Grace, he

He lov'd his daughter Grace, he

fortune made in flour, I hate him to this hour, I lov'd his daughter Grace, I lov'd his daughter Grace, I

loved his daughter Grace, Bower, flour, hour, He loved his daughter Grace.

She

loved his daughter Grace, Bower, flour, hour, I (He) loved his daughter Grace.

The first system of the musical score consists of four staves. The top two staves are for a vocal duet, with lyrics 'loved his daughter Grace, Bower, flour, hour, He loved his daughter Grace.' and 'She'. The bottom two staves are for piano accompaniment, with lyrics 'loved his daughter Grace, Bower, flour, hour, I (He) loved his daughter Grace.'

charmer, farmer, harm her, Her

was a village charmer, Her father was a farmer, I'd nothing do to harm her, Her name was Susie Lane, Her

charmer, farmer, harm her, Her

The second system of the musical score consists of four staves. The top two staves are for a vocal duet, with lyrics 'charmer, farmer, harm her, Her' and 'was a village charmer, Her father was a farmer, I'd nothing do to harm her, Her name was Susie Lane, Her'. The bottom two staves are for piano accompaniment, with lyrics 'charmer, farmer, harm her, Her'.

name was Susie Lane, Her name was Susie Lane, Charmer, farmer, harm her, Her name was Susie Lane.

name was Susie Lane, Her name was Susie Lane, Charmer, farmer, harm her, Her name was Susie Lane.

The first system consists of four staves. The top two staves are vocal parts (treble and bass clef) with lyrics. The bottom two staves are piano accompaniment (treble and bass clef). The music is in 2/4 time and features a simple melody with some syncopation.

B'linda, cinder, tinder,

Her name it was Belinda, As black as a - ny cinder, Or as a bit of tinder, She

B'linda, cinder, tinder,

The second system also consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "B'linda, cinder, tinder," and "Her name it was Belinda, As black as a - ny cinder, Or as a bit of tinder, She". The piano accompaniment provides a harmonic and rhythmic foundation for the vocal lines.

She was a full brunette, She was a full brunette, * B'linda, cinder, tinder, She

was a full brunette, She was a full brunette, She was a full brunette, B'linda, cinder, tinder, She

Vivace Presto.

was a full brunette. Cin-der, blonde, I

Shaker, she was a gol - den blonde,

was a full brunette. B'lin-da,

Vivace Presto.

Ba - ker, blonde,

hate him to this hour, this hour, hour. B'linda,
 She was a full brunette, Baker,
 golden blonde,
 brunette, Shaker,

Flour, hour, Bower, B'linda, charmer, farmer, Quaker, She was a golden blonde.

Flour, hour, Bower, B'linda, charmer, farmer, Quaker, She was a golden blonde.

8va-----

IT IS NOT STRANGE.

Moderato.

The musical score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato.'.

The first system of music contains the lyrics: "It is not strange that all of us were sold,". The vocal staves have a melody starting on a whole note, followed by a half note, and then a quarter note. The piano accompaniment features a series of chords in the right hand and single notes in the left hand.

The second system of music contains the lyrics: "Three poor young men against the pow'r of gold, We have confessed, now let these stories". The vocal staves continue the melody with a new phrase. The piano accompaniment continues with chords and single notes. The word 'p' (piano) is written above the first staff of this system.

The third system of music contains the lyrics: "Three poor young men against the pow'r of gold, We have confessed, now let these stories". The vocal staves continue the melody. The piano accompaniment continues with chords and single notes. The word 'p' (piano) is written above the first staff of this system.

*rall.**Allegro moderato.*

rest, Of our de - feat, like brave men make the best.

rest, Of our de - feat, like brave men make the best. 'Tis

rall. *mf*

rall. *mf*

'Tis

getting late, we close at twelve you know, A good night song we'll sing before we go; 'Tis

rall.

getting late, we close at twelve you know, A good night song we'll sing before we go.

getting late, we close at twelve you know, A good night song we'll sing before we go.

rall.

Find Your Latch-key Brother Member.

Andante, Grazioso.

ROBINSON.

Find your latch key brother member,

p

rall.

tempo

Homeward each must wend his way, On this eighteenth of Septem-ber, Near the close of

dim.e rall.

JONES.

Sa-tur-day.... Good night...., good night, good... night! Keep your tem-per

brother mem-ber, By a mai-den made a fool, All are in it, please re-mem-ber,

And your an-ger it will cool. Good night, good night, good night, good night, good night!

ad lib.

night,... good night, good night ————— good night, good night, good

night,..... good night, good... night,

night,.... good night, good night, good

night, good night, good night, good night, good night!

good night,

night, good night, good night, good night, good night!

pp *p*

All bow and start to exit; they suddenly turn back and sing the "Ritornello" as a Finale.

Ritornello.

61

f

Blinda, cinder,

Her name it was Belinda, As black as an-y cinder, Or

Allegro brioso.

Blinda, cinder,

tinder, She was a full brunette, She

as a bit of tinder, She was a full brunette, She was a full brunette, She

tinder,

was a full brunette, B'linda, cinder, tinder, She was a full brunette.

was a full brunette, B'linda, cinder, tinder, She was a full brunette.

Vivace Presto.

f Cin-der, blonde, I hate him to this

Shaker, She was a gol-den blonde,

B'linda,

Vivace Presto. Ba-ker, blonde,

hour, this, hour, hour, B'linda, She was a full brunette, Ba-ker, gol-den blonde, brunette, Sha-ker,

Flour, hour, Bower, B'linda, charmer, farmer, Quaker, She was a gol-den blonde.